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Strategic construal of *in* and *out* in English PV constructions in Croatian and
Czech learners

Strategické konstruování *in* a *out* v anglických frazových slovesech u
chorvatských a českých mluvčích

Master's Thesis

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Introduction

Cognitive linguistics is a branch of linguistics which studies the relation of language and mind. It emerged in the 1970s and has been increasingly active since the 1980s. Among its most influential linguists are George Lakoff, Ronald Langacker and Leonard Talmy. Besides the research focused on semantics, syntax and morphology, there has also been research focused on other areas of linguistics such as phonology, historical linguistics and language acquisition. Up to now it has become one of the most prominent theoretical frameworks affecting second language acquisition (SLA) theory and language pedagogy. Cognitive linguistics “argues that language is governed by general cognitive principles, rather than by a special-purpose language module” (Croft, Cruse 2004). Language cannot be separated from other cognitive abilities. In other words, people understand semantic structures through conceptual structures which have been influenced by particular cultural background. Considerable work on the connection between language and cognition started at the moment when individual differences, more specifically learning strategies, became the focus of SLA research (Geld 2009:8).

Learning strategies are processes activated to help learners. L2 learners form certain patterns which help them memorize unfamiliar content. They are influenced by various language internal and language external factors and they include numerous processes that can “facilitate and accelerate language processing and language acquisition” (Geld 2009:8). On the other hand, if the strategies are not used properly, they can complicate the process which may result in slow language processing and poor language acquisition. Since there is a great number of learning strategies, the choice is very individual. L2 learner will choose the learning strategy which is in accordance to his/her learning style and suitable for his/her needs. Considering that there are many language internal and language external factors which affect it, the choice of learning strategies is not wholly unpredictable. Due to this, we can conclude that there are predictable patterns in strategic construal.

The central aim of this thesis was to describe the strategic construal (i.e. meaning construal in L2) of *in* and *out* in English particle verbs. We will investigate the “semantic determination” (Geld 2009) of PVs with *in* and *out*, which had been found to be divided into topological and lexical determination. Moreover, the aim was to see to what extent Croatian and Czech learners of English were aware of the symbolic nature of language and specific contributions of grammatical elements in their conceptual structure.

The work is organized as follows: chapter one gives a general introduction into learning strategies and their classification, chapter two defines particle verbs and explains their nature, chapter three introduces idiomaticity and compositionality as fundamental to the semantics of particle verbs; chapter four describes previous research; chapter five introduces research aims and hypotheses, the instrument used, the sample and research procedure, and the data; chapter six describes and discusses results and chapter seven provides conclusions.

1. Learning strategies

While learning foreign languages, learners often come upon difficulties and problems which they have to deal with. These may include words which they cannot pronounce, words whose meanings they cannot recall, spelling of certain words they cannot learn, grammatical structures they cannot memorize and many other examples. Learners have to find a way to overcome these obstacles. In order to do so, they may use learning strategies. As we have already mentioned in the introduction, there is a great number of learning strategies, and learners choose the strategies they find useful or appropriate. There is a number of language internal and language external factors which affect the choice of learning strategies pertaining to meaning construal (Geld, 2009). At a more general level, Ellis claims that “individual learner differences and various situational factors determine the learners’ choice of learning strategies” (1994:529). The former includes beliefs, affective states, general factors and previous learning experiences, while the latter includes the target language being studied, whether the setting is formal or informal, the nature of the instruction and the specific tasks learners are asked to perform. These then affect the rate of acquisition and the level of achievement.

In order to define learning strategies, we first have to mention that strategies have traditionally been divided into three types: production, communication and learning. Production strategies consist of “an attempt to use one's linguistic system efficiently and clearly, with a minimum of effort” (Tarone as cited in Ellis 1994:530). Ellis lists some of the examples of production strategies as simplification, rehearsal and discourse planning. “Communication strategies consist of attempts to deal with problems of communication that have arisen in interaction” (Ellis 1994:530). And finally, learning strategies attempt to “develop linguistic and sociolinguistic competence in the target language” (Tarone as cited in Ellis 1994:530). Some of the examples are memorization and initiation of conversation with native speakers. Furthermore, Ellis distinguishes between two types of learning strategies: language learning strategies and skill learning strategies (1994:530). The former is oriented at mastering linguistic and sociolinguistic information about the target language and the latter is oriented at gaining listening, speaking, reading and writing skills.

There have been many attempts of defining learning strategies and these definitions differ in five main points:

- 1) whether learning strategies should be perceived as behavioural or mental, or both,

- 2) the precise nature of the behaviours that are learning strategies (whether they are strategies or techniques),
- 3) whether learning strategies are conscious and intentional or subconscious,
- 4) whether they have direct or indirect effect on interlanguage development
- 5) and what motivates the use of learning strategies.

(Ellis 1994:531-532)

In order to illustrate the differences between the definitions, we will give examples of several definitions. In 1987 Chamot defined learning strategies as “techniques, approaches or deliberate actions that students take in order to facilitate the learning, recall of both linguistic and content area information” (as cited in Ellis 1994:531). The same year, Rubin defined them as “strategies which contribute to the development of the language system which the learner constructs and affect learning directly” (as cited in Ellis 1994:531). In 1989 Oxford said “Language learning strategies are behaviours or actions which learners use to make language learning more successful, self-directed and enjoyable” (as cited in Ellis 1994:531). Ellis concludes that the safest way of defining learning strategies is not to give precise definition, but to list their main characteristics:

- 1) Strategies refer to both general approaches and specific actions or techniques used to learn an L2.
- 2) Strategies are problem-orientated – the learner deploys a strategy to overcome some particular learning problem.
- 3) Learners are generally aware of the strategies they use and can identify what they consist of if they are asked to pay attention to what they are doing/thinking.
- 4) Strategies involve linguistic behaviour (such as requesting the name of an object) and non-linguistic (such as pointing at an object so as to be told its name).
- 5) Linguistic strategies can be performed in the L1 and in the L2.
- 6) Some strategies are behavioural while others are mental. Thus some strategies are directly observable, while others are not.
- 7) In the main, strategies contribute indirectly to learning by providing learners with data about the L2 which they can then process. However, some strategies may also contribute directly (for example, memorization strategies directed at specific lexical items or grammatical rules).
- 8) Strategy use varies considerably as a result of both the kind of task the learner is engaged in and individual learner preferences.

(1994:532-533)

O'Malley and Chamot distinguish between three major types of strategies: cognitive, metacognitive and social/affective learning strategies (see Ellis 1994:536-539). Cognitive strategies are those used to solve some problems. These include strategies such as repetition, note-taking and elaboration. Metacognitive strategies use cognitive processes and control language learning by planning, monitoring and evaluating. Examples of these strategies include directed attention and self-management. Finally, social/affective learning strategies deal with the way the learners interact with other speakers, whether they are native speakers or also L2 learners. They include for example co-operation and question for clarification.

Ellis claims that probably the most extensive classification of learning strategies is the one provided by Oxford in 1990 (see Ellis 1994:539). The author distinguishes between direct and indirect strategies. Direct strategies are directly involved with the target language. In order to use them, the learner must mentally process the language. Indirect strategies “provide indirect support for language learning through focusing, planning, evaluating, seeking opportunities, controlling anxiety, increasing cooperation and empathy and other means” (Oxford as cited in Ellis 1994:539). Direct strategies are subcategorized into memory, cognitive and compensation strategies, while indirect strategies are subcategorized into metacognitive, affective and social strategies. Each subcategory is divided into two further levels.

Language learning frequently happens without the learner being aware that he/she is learning. Learners are often unaware of which learning strategies they use and whether they use any strategies at all. As Ellis claims “Learners vary considerably in both the overall frequency with which they employ strategies and also the particular types of strategies they use” (1994:540). It is impossible to define how often learners use strategies and which strategies they use the most. After all, we are all different, therefore it is impossible to find two learners who acquire languages in exactly the same way.

2 Particle verbs

2.1 Particles and verbs

We will begin this chapter by explaining the difference between terms particle verb and phrasal verb. In order to do so, we will provide several definitions of phrasal verbs and particle verbs. These two terms have often been used as synonyms but there is a difference. Due to this, in the thesis we will distinguish between them, although the term phrasal verb might sometimes be used, especially while quoting.

Firstly, Geld follows Talmy's definition (2000) and stresses that "particle verbs (PVs) are those verb-plus-particle combinations in which the particle patterns with the verb and not the following noun" (2009:9). She chooses to use the term particle verb because the term phrasal verb is "associated with the requirement of non-compositionality of meaning" (2009:9). Another reason to use the term particle verb is the fact that the particle was the focus of her research.

Secondly, Rudzka-Ostyn claims that phrasal verbs "consist of a verb, an adverb (adverbial particle) and/or preposition" (2003:1). She gives us several examples of possible types and combinations:

- (1) - verb + particle: slow down, bring up, put off, give away, look into (a murder), think over
- verb + particle + preposition: face up to, get down to, come up with, be in for
- verb + preposition: refer to, look into (a room), look at, depend on, abstain from, think of

And finally, Dirven recognizes the difference and claims that every particle verb is a phrasal verb, but not every phrasal verb is a particle verb. In other words, "a *particle verb* is a subcategory of a *phrasal verb*" (2001:5). He defines phrasal verbs as "combinations of verbs and prepositions, adverbs, or particles with a certain degree of idiomaticity, which means that the whole of the phrasal verb has a meaning which is more than the sum of its parts" (2001:5). In order to be a particle verb, a phrasal verb must have a particle. Talmy introduces another term, satellite, in order to "capture the commonality between such particles and comparable forms in other languages" (2000:103). Satellite is "the grammatical category of any constituent other than a noun-phrase or prepositional-phrase complement that is in a sister relation to the verb root" (Talmy 2000:102). It can be a bound affix or a free word, depending on the language.

Talmy recognizes some examples of satellites: English verb particles, German separable and inseparable verb prefixes, Latin or Russian verb prefixes, Chinese verb complements, Lahu nonhead “versatile verbs”, Caddo incorporated nouns, and Atsugewi polysynthetic affixes around the verb root (2000:102). The forms that function as satellites partially overlap with a set of forms in another grammatical category within that language. In English, most particles can function as prepositions, but there are prepositions which cannot function as particles. Dirven calls them “monofunctional items” (they function only as prepositions) and “multifunctional items” (they can function as preposition, adverb or particle). Here are some examples adapted from Dirven (2001:5):

(2) a. Monofunctional items:

- at, to, from, into, onto, out of, between, amongst
- above, below, under, beneath, underneath
- against, beside, near, next to, with

b. Multifunctional items:

- on, in, out, off, up, down, by, over
- along, through, about, around, across

Dirven also points out that “monofunctional prepositions mainly denote zero-dimensional points in space, whereas the multifunctional ones denote one- or more-dimensional space(s) such as lines, surfaces, and containers, including paths and the verticality orientation” (2001:6). As we have already mentioned, the forms partially overlap but there are ways to distinguish between them. Firstly, they do not have identical membership. *Together, apart, away, back* and *forth* are satellites that are never used as prepositions, while *of, at, from* and *toward* are prepositions that cannot be used as satellites. If the form serves both functions, it has different senses. Talmy explains this through the example that *to* is a preposition in *I went to the store*, but in *I came to* it is a satellite (2000:106). Moreover, regarding its properties, a satellite is in construction with the verb, while a preposition is in construction with an object nominal. Talmy (2000:107) lists the following example:

(3) He was sitting in his room and then suddenly ran out (of it).

In (3), if we omit the nominal *it*, the preposition *of* has to be omitted too because it is in construction with the nominal. However, the satellite *out* cannot be omitted because it is in construction with the verb *run*. Geld gives us another example:

- (4) a. Many viewers wrote in (to the programme).
 b. *Many viewers wrote in to (the programme).

She explains that “in both sentences the satellite *in* is used metaphorically to build a path from the viewers to the programme that stands metonymically for the people involved in its production” (2009:10). If we omit the nominal *the programme*, we have to omit the preposition *to* because it is in construction with the nominal. *In* is a satellite which is in construction with the verb *write* so it cannot be omitted. Therefore, the sentence (4b) is incorrect.

If we look at the way the conceptual structure is mapped onto the syntactic structure, the world’s languages can be divided into two basic groups: a) satellite-framed languages and b) verb-framed languages (Talmy 2000:221). The main difference between them is in whether the core schema is expressed by the satellite or by the main verb. Satellite-framed languages map the core schema onto the satellite, so they have a framing satellite. The languages included in this group are all Indo-European except Romance, Finno-Ugric, Chinese, etc. On the other hand, verb-framed languages map core schema onto the verb, therefore they have a framing verb. Among these languages are Romance, Semitic, Japanese, Tamil, Bantu and others. To illustrate the difference between verb-framed and satellite-framed languages, let us consider Talmy’s example where he contrasts English and Spanish (2000:223):

- (5) a. The bottle floated out.
 b. La botella salió flotando.
 “The bottle exited floating”

English is a satellite-framed language, although not the most typical example, and Spanish is a verb-framed language. In (5a), the core schema (the path) is expressed by the satellite *out*, while the co-event is expressed by the verb *float*. On the other hand, in (5b), the core schema (again the path) is expressed by the verb *salir* “to exit” and the co-event is expressed by the gerundive form *flotando* “floating”. This is an example of a motion-type framing event. Another framing event is temporal contouring (or aspect) which is relevant to English particles (Geld 2009:10). Temporal contouring is conceptually, syntactically and lexically analogical with motion. Talmy claims that although all languages express aspectual notions with lexical verb and its constituents, one or the other tends to predominate (2000:233). English leans towards the satellite side although it has a number of aspectual verbs borrowed from other languages, such as *enter*, *continue*, *terminate*, *finish*, etc. Geld claims that this tendency towards satellites is

noticeable in verb particle constructions with *up* and *out*, which are correlated with perfective and completive aspect (2009:11). She lists several examples:

- (6) a. I filled up the drawer.
- b. I emptied out the drawer.
- c. I straightened up the room.
- d. I straightened out the blanket.

(adapted from Rice 1999:228)

Third type of framing event that we are going to discuss is an event of state change or, in other words, change in state of existence. In English, this conceptual type is expressed by the phrases *go/put out of existence*. Talmy lists following examples (2000:243):

- (7) a. The candle flickered/sputtered out.
- b. The candle blew out.
- c. I blew/waved/pinched the candle out.

In English, the satellite *out* expresses the concept of flame or light being extinguished. In Spanish, on the other hand, it is expressed in the verb:

- (8) Apagué la vela soplándola/de un soplo.
- “I extinguished the candle [by] blowing-on it/with a blow”

Finally, the last type of framing event which we are going to discuss is an event of realization related to fulfillment. The verbal pattern is made up of a moot-fulfillment verb and a fulfillment satellite (Talmy 2000:264). To illustrate this he lists the following examples (2000:262):

- (9) a. The police hunted the fugitive for/*in three days (but they didn’t catch him).
- b. The police hunted the fugitive down in/*for five days (*but they didn’t catch him).

In (9a), the verb *hunt* is used without a satellite, therefore it is moot regarding the outcome. It has unbounded (atelic) aspect and so it can be used with temporal expression that begins with *for*. However, in (9b), the verb *hunt* is used with the satellite *down* which implies that the additional intention was fulfilled. Now it is telic (bounded) hence, it can collocate with temporal expression with *in*.

2.2 Prefixes as satellites

In her dissertation, Geld compares two Slavic languages: Croatian and Polish (based on Tabakowska's analysis of Polish). In this thesis we will also compare two Slavic languages that are relevant to this work: Croatian and Czech. We will compare them based on Croatian examples taken from Geld (2009).

Tabakowska claims that “the intimidating complexity [of] the phenomenon of verbal prefixation is traditionally placed in the border area between two morphological processes, derivation and flexion” (2003:155). When a particular content is associated with prefixes, their meaning is somewhat transparent and regular. On the other hand, when prefixes are categorized as flexion, in other words, when they code aspect, their meaning is abstract and less transparent. Geld claims that Tabakowska's attempt to give a systematic account of Polish prefixation opens an important discussion about verbal prefixes being semantically related to prepositions (2009:12). Tabakowska compares the preposition *za* and the prefix *-za-*, while Geld compares Polish examples given by Tabakowska to her own examples of Croatian preposition *za* and prefix *-za-*. Tabakowska assumes that prefixes are never semantically empty and redundant. Geld, on the other hand, admits that “traditional Croatian grammars do not describe prefixes in a semantically motivated manner” but adds that there have been some attempts to define the prefixes as not semantically empty¹.

- (10) a. (schować się) *za* *mur*
 (hide oneself) behind wall: ACC
 “(hide) behind the wall”
 b. (sakriti se) *za* *brdo*
 (hide oneself) behind hill: ACC
 “(hide) behind the hill”
 (taken from Geld, 2009:13, 14)

In (10a), Tabakowska gives an example where she illustrates that *za* is frequently followed by a nominal in the accusative (ACC) case. It has a metaphorical extension called “the sense of curtain”. The landmark (LM) “blocks the view of an area so that it cannot be seen by the

¹ See Silić and Panjković 2005

observer” (Weinsberg 1973:57 as cited in Tabakowska 2003:164). (10b) is a Croatian example, for which Geld agrees that is similar to Polish example. The correlates of the extensions “passability” and “curtain” are the main two extensions from the prototype of *-za*: “the notion of a passable borderline extends into an abstract boundary separating non-being from being” (Tabakowska 2003:168).

- | | | | |
|---------|--------------------|-----------------------|--------------------|
| (11) a. | <i>za-plonąć</i> | <i>za-kwitnąć</i> | <i>za-śpiewać</i> |
| | <i>za-burn</i> | <i>za-blossom</i> | <i>za-sing</i> |
| | “to begin burning” | “to begin blossoming” | “to begin singing” |
| b. | <i>za-paliti</i> | <i>za-blistati</i> | <i>za-pjevati</i> |
| | <i>za-burn</i> | <i>za-shine</i> | <i>za-sing</i> |
| | “to begin burning” | “to begin shining” | “to begin singing” |
- (taken from Geld 2009:14)

In (11a) and (11b) we see Polish and Croatian examples which are similar to each other. Furthermore, Geld lists examples of the prefix *u-* which, as she claims, is related to the corresponding *u* “in”.

- (12) a. ‘to put something into something else’ (as in e.g. *umetnuti* ‘put in’, *unijeti* ‘bring in’, *ugraditi* ‘fit in’, etc.;
- b. ‘go in’ and ‘go into something’ (as in e.g. *ući* ‘go in’, *uroniti* ‘dive in’, *uskočiti* ‘jump in’, *uploviti* ‘sail in’, etc.;
- c. ‘join’ (as in e.g. *uključiti se* ‘join (in)’, *učlaniti se* ‘join’, ‘become a member’)
- (taken from Geld 2009:14)

As Czech is also a Slavic language, it is very similar to Polish and Croatian. We can claim that the same kind of extensions are valid for Czech and we will list Czech examples of preposition *za* and prefix *-za*.

- | | | | |
|---------|--------------------------|--------------------|--------------------|
| (13) a) | (schovat se) | <i>za</i> | <i>zed’</i> |
| | (hide oneself) | behind | wall: ACC |
| | “(hide) behind the wall” | | |
| b) | <i>za-žehnout</i> | <i>za-zářit</i> | <i>za-zpívat</i> |
| | <i>za-burn</i> | <i>za-shine</i> | <i>za-sing</i> |
| | “to begin burning” | “to begin shining” | “to begin singing” |

The example in (13a) is similar to examples in (10), while examples in (13b) are similar to examples in (11).

We can agree that prefixes are not semantically empty. We have already listed Croatian examples of the prefix *u-* in (12) which is related to English “in”. Now we will list examples of Czech prefix *v-* which can be compared to Croatian prefix *u-* and English “in”.

- (14) a. ‘to put something into something else’ (as in e.g. *vložit* ‘put in’, *vnést* ‘bring in’, *vtlačit* ‘fit in’, etc.;
b. ‘go in’ and ‘go into something’ (as in e.g. *vejít* ‘go in’, *vnořit se* ‘dive in’, *vskočit* ‘jump in’, *vplout* ‘sail in’, etc.;
c. ‘join’ (as in e.g. *vstoupit* ‘join’, ‘become a member’)
(based on Geld 2009:14)

From these examples we can see that both Croatian and Czech tend to use satellites in the form of prefixes and we will discuss this tendency later. As Croatian and Czech are Slavic languages and therefore satellite-framed languages, recognition of compositionality and the role of particle in English particle verb constructions is expected to be rather frequent among Croatian and Czech learner of English.

2.3 Nature of verbs

When discussing the nature of verbs, Geld divides them into two categories: semantically heavy and semantically light verbs. Geld claims that, due to their basicness, light verbs such as *take*, *put*, *go*, etc. are good material for idiomatic and grammaticalized usages (2009:15). They have been studied in different ways and labelled as basic, light, delexical, high-frequency, easy, simple, semantically vague and schematic. We will focus on their role in the process of meaning construction in L2 because it is the most relevant aspect for this thesis. Lennon claims that “learners may have a broad outline of verb meaning, but their lexical knowledge is hazy concerning polysemy, contextual and collocational restrictions, phrasal verb combinations, [and] grammatical environment” (1996:35). He concludes that learners over-rely on the ideas of core meaning of the verb and this may lead to unreliable translation equivalents in L1. Since high-frequency verbs have specific nature, Geld claims that their nature results in two contradictory tendencies in L2 processing and meaning construction: overuse and underuse (2009:16). As we have already mentioned, light verbs are learnt early and are often used in the

discourse. This fact and their basicness may attribute to their overuse. On the other hand, underuse may be attributed to the fact that they are quite vague and superfluous when used with nouns as their object.

In this thesis we are going to show that, in the process of strategic construal, semantically light verbs tend to lead to topological determination in PV constructions, which means that the learners focus more on the particle than on the verb. On the other hand, semantically heavy verbs tend to lead to lexical determination, which means that the learners focus more on the verb.

3. Idiomaticity of particle verbs

Polysemy and different senses of English prepositions have always been interesting to cognitive linguists. They view the meaning of a polysemous word as a semantic network of related senses. Cognitive linguists have often discussed the degrees of idiomaticity of English particle verbs, i.e. categories which denote distinctions between the most literal and the most figurative. Dirven suggests that “it is not unlikely that each figurative phrasal verb has a story of its own and is, consequently, to be situated at a different point on the continuum from purely literal to purely idiomatic meanings” (2001:5).

Geld points out that when it comes to second language investigation and teaching, one of the most accepted classifications of particle verbs related to their semantic nature is the one offered by Celce-Murcia and Larsen-Freeman (2009:23). They called them phrasal verbs and put them into three categories: literal (*sit down, hand out, carry out, fall down, stand up*), aspectual (neither transparent nor fully idiomatic; *set up, take off, start out, carry on, sleep away, check over*) and idiomatic (*keep up, chew out, tune out, put off*).

Geld points out that categories related to phrasal verbs are various (2009:24). For the purposes of this thesis, it is sufficient to recognize that there is gradience in meaning among phrasal verbs. An important dimension of particle verbs is their analyzability. It is a dimension of lexical semantics which Langacker defines as “the extent to which speakers are cognizant of the presence and the semantic contribution of component symbolic elements” (2000:127). An expression is fully analysable because the speaker can manipulate the components in the process of constructing it. When second language learners encounter a new construction, for example a particle verb, they may try to analyse its components, particularly if they are already familiar with the individual components. However, after some time they realize that it is not that simple. The components are not predetermined and cannot be put together in a strictly compositional manner. Geld claims that what follows goes into two directions: 1) learners stop thinking about meaning and tend to memorize everything in large chunks, or 2) they believe in the idea of linguistic motivation so they focus on various aspects of meaning and form (2009:33). Their choice is based on various language internal and external factors as well as their previous linguistic and world experience (see Figure 1).

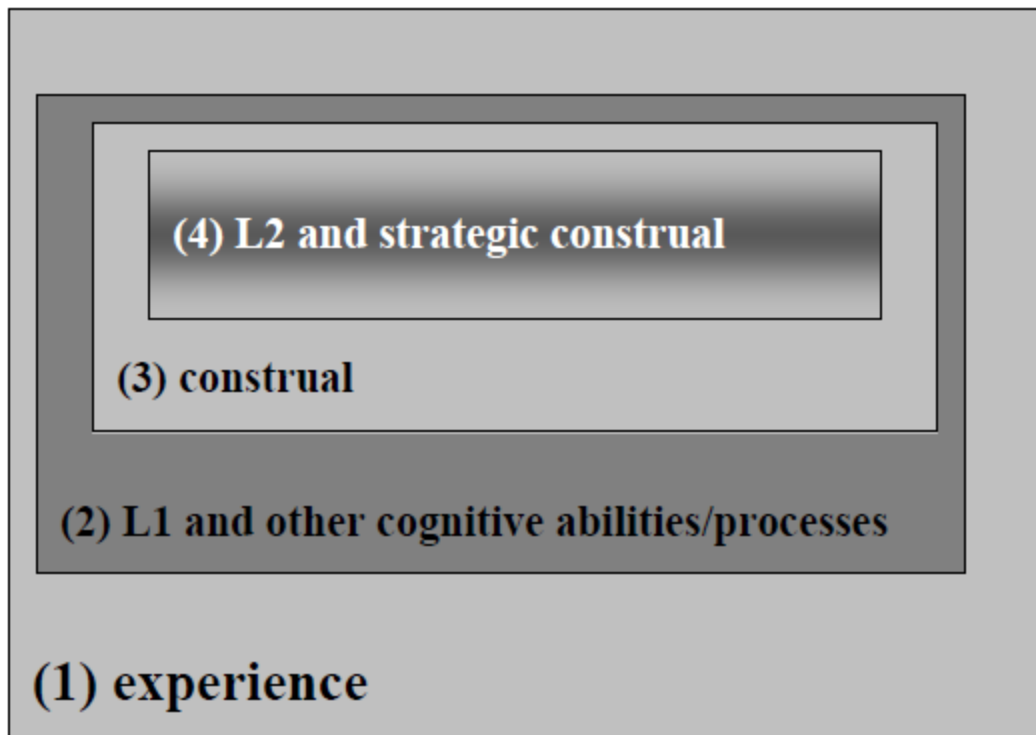


Figure 1. Integrated model of second language acquisition (taken from Geld, 2006:108)

Figure 1 shows Geld's scheme through which she portrays that language is an experiential phenomena, i.e. it is closely connected to human experience and other cognitive processes, for instance attention, comparison, perspective and gestalt. Moreover, meaning construal is dynamic and subjective, while construal devices (such as metonymy, metaphor, fictive motion, categorization, deixis, etc.) are examples of general cognitive processes. Strategic meaning construal and second language acquisition inevitably depend on everything that precedes. Geld concludes that "all learners, irrespective of their inclination to view language either as an arbitrary or as a cognitively motivated system, process language and construct meaning by attending to both meaning and form" (2009:35).

4. Previous research

There have been several studies tightly related to the topic of this thesis. The first study was conducted by Geld and was presented in her Ph.D. dissertation (2009) where she investigated the strategic construal of particle verbs with *in* and *out* among Croatian and Mexican students. She wanted to see how users of English make sense of PVs and on which component of PV construction they rely in the process of strategic construal of meaning. She used a questionnaire containing 20 PVs with light and heavy verbs. The sample consisted of 100 speakers of English (68 Croats and 32 Mexicans), all English majors. They were asked to explain the meanings of given PVs. A statistically significant difference was found between light and heavy verbs. Light verbs had more frequently topological determination, whereas heavy verbs had more frequently lexical determination and compositionality. Geld concluded that “the semantic weight of the verb plays a significant role in the process of meaning construction in L2” (2009:152). Moreover, compositionality was more frequent in the group of Croats, while lexical determination in the group of Mexicans. This result is supported by the fact that Croatian belongs to satellite-framed languages, while Spanish is a verb-framed language. Furthermore, the findings suggest that it is easier for users of English as L2 to find a semantic relation between a heavy verb and the meaning assigned to the whole construction than between a light verb and its construction. L2 learners will sometimes construe the meaning via its verb, sometimes via its satellite and sometimes they will rely on both components. Finally, the study shows that *out* is more informative than *in*. Research participants produced more detailed explanations for PVs containing *out* than they did for PVs containing *in*. Geld also points out that meaning construal is dynamic and subjective so a number of language external factors determine the learner’s process of meaning construal. She has taken into consideration users’ proficiency in English and found out that more proficient language users tend to be more analytical.

Geld and Letica Krevelj conducted a research where they discussed centrality of space in the strategic construal of *up* in English PV constructions (Geld and Letica Krevelj 2011). The sample again consisted of 100 speakers of English (English majors from Croatia and Mexico). The instrument consisted of seven heavy PV constructions and 3 light PV constructions both containing the particle *up*. The participants were presented with 23 meanings rated as metaphoric and were asked to describe which part of the PV produces the meaning. The findings in this study support the ideas proposed in abovementioned research.

Geld and Čutić conducted a similar research where they investigated strategic construal of English PVs in blind users of English (2014). Their sample consisted of 75 users of English – 30 blind learners and 45 sighted learners. The instrument was taken from Geld (2009) and modified for this particular study. The questionnaire consisted of 12 particle verbs with heavy and light verbs. Again, the participants were asked to explain what it is in the PV that produces the meaning. The results showed that there is a statistically significant difference between blind and sighted learners. The blind provided a higher number of topological explanations. The authors conclude that this is because the blind rely on spatial memory more than the sighted and due to this, “spatial relations become highly salient aspects of their cognitive domain” (2014:21). Moreover, compositionality was more frequent in the blind speakers than in the sighted, which was interpreted as rather surprising to the authors. The blind demonstrated excellent analytical skills, thus the authors conclude that the blind are prone to analysing language because “they use it as a substitute for visual input” (2014:22).

Another similar study, conducted by Vinter, deals with strategic construal of phrasal verbs in adult learners of English (2010). It is based on Geld’s study (2009). The sample consisted of 32 adult learners of English who have not received any formal linguistic education, as opposed to Geld’s research where the participants were English majors. The instrument consisted of 18 particle verbs with *in*, *out* and *down* containing both heavy and light verbs. The results of this study support the ideas which were proposed earlier by Geld (2009).

5. Research

5.1. Aims and hypotheses

The aim of this thesis was to investigate the process of strategic construal of *in* and *out* in English PV constructions in Croatian and Czech learners. The aims and hypotheses were motivated by the results of study conducted by Geld in 2009. There were two main assumptions governing Geld's research: a) language is an experiential phenomenon, and b) it is intimately connected to other cognitive processes (2009:83). Moreover, it dealt with the idea that meaning construal in L2 may present a link between cognitive (learning) strategies in SLA and general cognitive processes of construal in L1.

Geld's study was used as a starting point for this thesis thus the aims and hypotheses were based on her study. The central aim was to probe cognitive processes during the process of meaning construction in English as a second language. We wanted to see whether learners of English understand particle verb constructions and how much they rely on the verb (lexical component) and the particle (topological/grammatical component) in the process of constructing meaning. Based on our aims, the following hypotheses were formed:

- 1) There will be no statistically significant differences in the strategic construal of PVs between Croatian and Czech learners of English.
- 2) Topological determination is expected with PVs containing light lexical parts.
- 3) Lexical determination is expected with PVs containing heavy lexical parts.
- 4) Compositionality is expected with PVs containing heavy lexical parts.
- 5) There will be no statistically significant differences between the two groups of participants in terms of which semantic determination prevails in PVs in relation to the nature of the verb (light vs. heavy).

5.2. The instrument

The instrument used in the study was adapted from Geld (2009) and modified for the needs of this particular study. Therefore, the instrument was previously validated. It was a questionnaire which consisted of 12 particle verbs. It included PVs with both heavy and light lexical parts - three light and three heavy verbs were selected: *put*, *go*, *take* and *cut*, *pull*, *break*, respectively. Each PV was followed by one particular meaning without additional context (see Appendix 1). The participants were asked to provide the explanation of the meaning of the phrase. They were

instructed to explain in their own words what it is in the phrase that produces the particular meaning. They were allowed to use both English and their L1 (Croatian or Czech).

5.3. The sample and the procedure

The sample consisted of 184 learners of English: 95 high school students from Croatia (Srednja škola Ban Josip Jelačić, Zaprešić) and 89 high school students from the Czech Republic (Gymnázium Špitálská, Prague). The participants were in the 3rd and 4th grades of general grammar schools. There were two 3rd grades and two 4th grades in Croatia, as well as in the Czech Republic. The participants were tested separately at their schools during their regular English lessons. They received the same task-related instructions (both in written and oral form) and were supervised by the researcher who made sure that the answers were given individually (the participants could not consult each other). After having completed the questionnaire, the participants were asked to write their age, grade, number of years of learning English and other foreign languages. All the questionnaires were numbered – the numbers refer to particular participants and their first language (numbers 1-95 stand for the Croats and numbers 96-184 stand for the Czechs).

5.4. The data

After the data had been collected, each answer was independently coded with one of the following codes taken from Geld (2009):

- 1) **TOP** for topological determination (the code is used for all the answers in which the meaning of the particle overrides the meaning of the lexical part of the construction);
- 2) **LX** for lexical determination (the code is used for all the answers in which the meaning of the lexical part overrides the meaning of the particle);
- 3) **CMP** for compositional meaning;
- 4) **PPH** for paraphrase;
- 5) **MIS** for misinterpretation (examples where the answer is in no way related to the particle verb construction);
- 6) **CTX** for examples where situational context is provided without the phrasal verb itself being used or explained;
- 7) **NA** for no answer.

We will briefly illustrate the three categories of meaning construal that are crucial for this study. The particle verb and its meaning are followed by a few examples of the participants' answers.

a) Topological determination:

- *put out* ('injure your back, shoulder, hip, etc.') – "because this type of injury usually means that a limb or a joint has become dislocated, that it has been put out of place";
- *break out* ('to escape') – "to leave some place without telling anyone";
- *take out* ('go out socially with somebody') – "for example: taking somebody outside on a date (dinner, café, restaurant, etc.)";
- *break in* ('wear something until it is comfortable') – "to go into something, to become one with something".

b) Lexical determination:

- *pull in* ('move to the side of the road to stop') – "You can imagine a hand that pulls your car off the road to the side like you pull a rope...";
- *break out* ('to escape') – "for example you break out of cuffs when in prison, you probably used some force – that's why 'break'";
- *take in* ('understand or absorb something') – "you take and accept some facts, you acknowledge them, you take them in";
- *cut out* ('stop doing something') – "similar meaning like cut sth > you end up sth > stop existing; cut out – stop some activity you are doing".

c) Compositional meaning:

- *break out* ('to escape') – "to forcefully remove oneself from a situation or place that is dangerous/uncomfortable";
- *go in* ('become hidden') – "when we go, we move somewhere and we can go inside";
- *put in* ('interrupt') – "when you interrupt someone you put your words in front of somebody else's";
- *go out* ('stop burning') – "when you go you move to somewhere, to another place > the fire was burning in the fireplace and then it went out > it moved to another place that is not in the fireplace > it is out > so the fire went out and it stopped burning".

When all the answers were coded, all the information was put into a statistical programme. The programme used was Microsoft Excel. The information processed consisted of the following data: the participants' research number, country, age, years of learning English, 2nd language(s) (each language had its code), all the answers with all the accompanying codes and whether they used translation while answering the questionnaire.

6. Results

6.1. Type of determination: light vs. heavy

There were four hypotheses related to the type of determination:

- 1) Topological determination is expected with PVs containing light lexical parts.
- 2) Lexical determination is expected with PVs containing heavy lexical parts.
- 3) Compositionality is expected with PVs containing heavy lexical parts.
- 4) There will be no statistically significant differences between the two groups of participants in terms of which semantic determination prevails in PVs in relation to the nature of the verb (light vs. heavy).

The analysis of the data affirmed that there is a statistically significant difference between aspects of strategic construal with PVs containing light lexical parts and PVs containing heavy lexical parts. In accordance to our aims and hypotheses, the following can be concluded:

- a) PVs containing light lexical parts have more topological determination ($M = 32$) than PVs with heavy lexical parts ($M = 10.83$) (see Table 1). In other words, 32% of the participants chose to refer to topology, i.e. the particle, while explaining the meaning of PVs with light verbs, whereas only 10.83% of the participants refer to topology while describing PVs with heavy verbs. This proved that the difference is statistically significant ($t = -2.093$; $p < 0.05$).

		N	Mean	Std. Deviation	t-test	p value	p value
cmp	HEAVY	128	21.333	14.459	-0.283	0.393	>0.05
	LIGHT	132	22	14.296			
lx	HEAVY	200	33.333	11.290	4.682	0.002	<0.05
	LIGHT	43	7.166	4.167			
top	HEAVY	65	10.833	8.232	-2.093	0.045	<0.05
	LIGHT	192	32	20.803			

Table 1. Results in relation to light vs. heavy verbs

- b) On the other hand, there is more lexical determination with PVs with heavy lexical parts ($M = 33.33$) than with PVs with light lexical parts ($M = 7.16$) (see Table 1). While describing PVs with light verbs, only 7.16% of the participants refer to lexical determination, i.e. the verb, while as many as 33.33% of the participants do so while

describing PVs with heavy verbs. In this case the difference is also statistically significant ($t = 4.682$; $p < 0.05$).

- c) Compositionality is almost equally present with PVs with heavy lexical parts ($M = 21.33$) and with PVs with light lexical parts ($M = 22$) (see Table 1). 21.33% of the participants imply compositionality while describing PVs with heavy verbs, whereas 22% of the participants do so with PVs with light verbs. In this case, the difference is not statistically significant ($t = -0.283$; $p > 0.05$).

As suggested by Geld, the results show that the semantic nature of verbs and particles have a significant role in the process of meaning construction in L2. Semantically light verbs are schematic, and tend to be seen as vague and superfluous. On the other hand, particles are very frequent and highly productive, they structure space and learners are aware of them. Hence we should not be surprised by the fact that learners often rely on particles (2009:95).

Geld claims that compositionality is “partial and gradient” which means that “a) the relation between a PV composite structure and its components is not arbitrary, b) a composite structure is not constructed out of its components, nor is it fully predictable, and c) the continuum of compositionality is likely to have various stages, with each stage corresponding to a particular aspect of strategic construal” (2009:95). The results of her study showed that when it comes to compositionality, more participants referred to PVs with heavy verbs than PVs with light verbs and the difference was statistically significant. This led her to a conclusion that it is “easier for learners to find a semantic relation between a heavy verb and the meaning assigned to the whole construction than between a semantically vague verb and its construction” (2009:95). Our results prove differently. In our case, there were slightly more participants whose answers implied compositionality with PVs with light verbs than PVs with heavy verbs. However, the former number is greater than the latter by only four participants. Therefore, the difference is not statistically significant.

The semantic contribution of component parts was different depending on the participant. In order to understand the whole structure, participants used its component parts as a helping tool. Sometimes they relied on the verb, sometimes on the particle and sometimes they took both parts into consideration. The choice on which component parts they tend to rely is quite dynamic and individual. Geld concluded that “the semantic continuum of strategic construal of PVs runs from learners relying exclusively on semantically heavy verbs to finding primary motivation for meaning in highly grammaticalized particles” (2009:96). She adds that between

lexical and topological determination, there are various “intermediate cases involving gradient and partial compositionality” (2009:96) (see Figure 2).

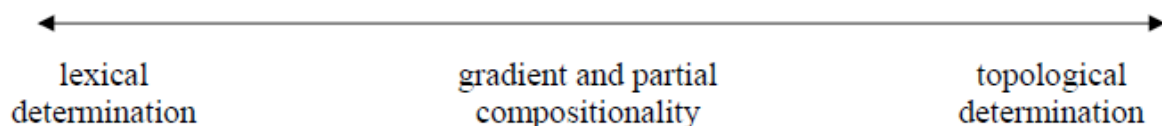


Figure 2. Semantic determination in the strategic construal of particle verb (taken from Geld 2009:96)

Apart from focusing on particle-verb components, some participants activated strategies which include some kind of avoidance. They did the following:

- a) they paraphrased the meaning (e.g., *pull in* ‘move to the side of the road to stop’ there were paraphrases such as: “it looks like you have been pulled away when you stop”;
- b) they explained the meaning through translation;
- c) they provided various contexts of use.

We can conclude that the first two hypotheses were confirmed, as opposed to the third hypothesis which refers to the use of compositionality with heavy verbs. Let us now proceed to the last hypothesis which stated that there would be no statistically significant difference between the two groups of participants concerning the nature of verbs. We will first look at the PVs with heavy lexical part:

- a) Almost equal number of participants from both Croatia (M = 5.16) and the Czech Republic (M = 5.66) refer to topological determination when describing PVs with heavy lexical part (see Table 2). The difference is not statistically significant ($t = -0.311$; $p > 0.05$).

		N	Mean	Std. Deviation	t-test	p value	p value
cmp	HRV	64	10.666	7.118	0	0.5	>0.05
	CZ	64	10.666	7.501			
lx	HRV	111	18.5	5.089	1.499	0.096	>0.05
	CZ	89	14.833	7.467			
top	HRV	31	5.166	3.868	-0.311	0.384	>0.05
	CZ	34	5.666	5.163			

Table 2. Results for PVs with heavy lexical part

- b) Slightly more Croats ($M = 18.5$) refer to lexical determination than do the Czechs ($M = 14.83$) (see Table 2). Nevertheless, the difference is still not statistically significant ($t = 1.499$; $P > 0.05$).
- c) The same number of Croats ($M = 10.66$) and Czechs ($M = 10.66$) rely on compositional meaning (see Table 2). There is no difference ($t = 0$; $p > 0.05$).

The following results refer to PVs with light lexical part:

- a) Almost the same number of participants from Croatia ($M = 16.16$) and the Czech Republic ($M = 15.83$) rely on topological determination (see Table 3). Therefore, the difference is scientifically insignificant ($t = 0.078$; $p > 0.05$).

		N	Mean	Std. Deviation	t-test	p value	p value
cmp	HRV	71	11.833	8.886	0.906	0.203	>0.05
	CZ	61	10.166	5.776			
lx	HRV	24	4	2.898	0.955	0.191	>0.05
	CZ	19	3.166	1.602			
top	HRV	97	16.166	12.544	0.078	0.47	>0.05
	CZ	95	15.833	10.647			

Table 3. Results for PVs with light lexical part

- b) Again, almost the same number of Croats ($M = 4$) and Czechs ($M = 3.16$) refer to lexical determination (see Table 3). The difference is not statistically significant ($t = 0.955$; $p > 0.05$).
- c) Slightly more Croats ($M = 11.83$) rely on composition than do the Czechs ($M = 10.16$) (see Table 3). Still the difference is scientifically insignificant ($t = 0.906$; $p > 0.05$).

From the above listed results we can see that our hypothesis is confirmed. There is indeed no difference between Croatian and Czech speakers of English in terms of which semantic determination prevails in PVs in relation to the nature of the verb.

6.2. Type of determination and L1

We have already mentioned typological similarities between Croatian and Czech: they are both Slavic languages and therefore satellite-framed languages. If we take this into consideration as well as the above discussed differences in the nature of the verbs forming PVs, our hypothesis was that there would be no statistically significant differences in the strategic construal of PVs between Croatian and Czech learners of English.

Let us consider the results of our research in order to see whether the hypothesis was confirmed:

- a) As we have expected, almost the same number of participants from Croatia (M = 10.66) and the Czech Republic (M = 10.75) rely on the particle, i.e. topological determination (see Table 4). Thus the difference is statistically insignificant (t = -0.038, p > 0.05).

		N	Mean	Std. Deviation	t-test	p value	p value
cmp	HR	135	11.25	7.7	0.828	0.212	>0.05
	CZ	125	10.416	6.388			
lx	HR	135	11.25	8.54	1.718	0.056	>0.05
	CZ	108	9	7.977			
top	HR	128	10.666	10.551	-0.038	0.485	>0.05
	CZ	129	10.75	9.583			

Table 4. Results in relation to type of determination and L1

- b) Slightly larger number of Croats (M = 11.25) rely on lexical determination than do the Czechs (M = 9) (see Table 4). Nevertheless, the difference is not statistically significant (t = 1.718; p > 0.05).
- c) Compositionality is almost equally frequent in the group of Croats (M = 11.25) and in the group of Czechs (M = 10.41) (see Table 4). Therefore, the difference is not statistically significant (t = 0.828; p > 0.05).

The above listed results show that our hypothesis was confirmed. We have provided evidence that there is no significant differences in strategic construal of PVs between Croatian and Czech learners of English. We have not found any significant differences between the two groups and it is reasonable to assume that these tendencies are due to the similarity of the two languages.

Value	Cut out	Pull in	Put out	Go in	Break out	Put in	Go out	Break in	Pull out	Take in	Cut in	Take out	Total
cmp	17	16	13	18	50	49	8	13	11	22	21	22	260
lx	39	34	2	9	44	9	2	41	13	9	29	12	243
top	4	2	58	45	22	13	2	5	15	39	17	35	257
pph	66	58	38	62	23	41	63	29	61	51	48	48	588
ctx	48	46	28	27	23	35	39	27	50	35	34	27	419
mis	2	7	15	6	7	4	30	27	4	5	3	6	116
na	8	21	30	17	15	33	40	42	30	23	32	34	325
Count	184	184	184	184	184	184	184	184	184	184	184	184	2208

Table 5. Results in relation to type of determination in the whole sample

When one looks at the number of the answers based on lexical determination, topological determination and compositionality in the whole sample, one can see that the number of answers is very similar (see Table 5). 257 out of 2208 answers are based on topological determination, 243 imply lexical determination and 260 imply compositionality. We can conclude that probably due to the fact that both Croatian and Czech are satellite-framed languages and typologically very similar, semantic determination in the process of meaning construction is similar with the speakers of these two languages.

6.3. Other interesting findings

So far we have discussed the main results related to our starting hypotheses. However, there are other interesting results which were not the main focus of this study. These results pertain to the following: the years of studying English, other languages that the participants studied, and the use of translation in their answers.

Firstly, we will discuss the years of studying English. Since we conducted the study in the 3rd and 4th grades, there are some differences in the age of the participants. In Croatia, most participants were 17 and 18 years old, while in the Czech Republic most participants were 18 and 19 years old (see Tables 6 and 7).

The results show that in Croatia children start learning English at the age of 6 (more precisely, the average age when they start is 6.65), while in the Czech Republic they start learning English at the age of 7 (the average age when they start is 7.75). Years of learning English for both groups of participants are very similar, the average for Croats is 10.8, while for the Czechs is 10.4. We can conclude that two groups of participants are quite similar when it comes to age and years of learning English.

Country	Age	Years of learning English	Count (N)	Age start to learn (Count)	Age start to learn (Avg)
HR			95		
	16		1		5
		11	1	5	
	17		44		6.285
		7	1	10	
		8	2	9	
		10	1	7	
		11	32	6	
		12	3	5	
		13	4	4	
		14	1	3	
	18		45		6.833
		8	1	10	
		9	4	9	
		11	2	7	
		12	30	6	
		13	5	5	
		14	3	4	
	19		5		8.5
		9	1	10	
		12	4	7	
Average		10.875			6.654

Table 6. Age and years of learning English for Croatian speakers

Country	Age	Years of learning English	Count (N)	Age start to learn (Count)	Age start to learn (Avg)
CZ			89		
	17		21		7
		7	1	10	
		8	5	9	
		9	5	8	
		10	4	7	
		11	4	6	
		12	1	5	
		13	1	4	
	18		35		7.5
		8	4	10	
		9	7	9	
		10	16	8	
		11	4	7	
		12	2	6	
		13	2	5	
	19		32		8.5
		7	1	12	
		8	2	11	
		9	1	10	
		10	12	9	
		11	7	8	
		12	4	7	
		13	3	6	
		14	2	5	
	20		1		8
		12	1	8	
Average		10.409			7.75

Table 7. Age and years of learning English for Czech speakers

Secondly, we will discuss the role of other languages that the participants learned. They were asked to write the languages they had learned, and the results showed that there were 14 different languages as well as the participants who did not learn any additional language. German is most frequent language in both groups – 56.68% of Croats speak some German (see Table 8) and 62.61% of the Czechs do so too (see Table 9). The Croats also speak some Italian 22.92% and learn Latin 8.28%. We should take Latin into consideration with caution due to the fact that Latin is compulsory in most grammar schools, and some students decided to include Latin in their questionnaires whereas the others did not. We can argue that this is due to the fact

that Latin is considered to be “a dead language”. Other languages spoken by Croats include French, Japanese, Spanish, Russian, Portuguese, Turkish and Korean (see Table 8). Besides German, 15.88% of the Czechs reported speaking Spanish and 9.34% French. Other languages included were Japanese, Russian, Hungarian, Italian, Latin, Finnish, Vietnamese, Dutch and Georgian (see Table 9). 3.82% of Croats reported they did not use any other language besides English, whereas only 0.93% of Czechs did the same. We can conclude that both groups speak some German which is also a satellite-framed language. German is followed by Italian in the group of Croats and by Spanish in the group of Czechs. Both Italian and Spanish are verb-framed languages and they might play a certain role in the process of meaning construal in L2.

Language	Count (N)	%
0=none	6	3.821
1=German	89	56.687
2=Italian	36	22.929
3=Japanese	2	1.273
4=Latin	13	8.280
5=Spanish	2	1.273
6=French	4	2.547
7=Portuguese	1	0.636
8=Russian	2	1.273
9=Turkish	1	0.636
10=Korean	1	0.636
11=Finnish	0	0
12=Vietnamese	0	0
13=Hungarian	0	0
14=Dutch	0	0
15=Georgian	0	0
	157	100

Table 8. Other languages spoken by Croats

Language	Count (N)	%
0=none	1	0.934
1=German	67	62.616
2=-Italian	1	0.934
3=Japanese	2	1.869
4=Latin	1	0.934
5=Spanish	17	15.887
6=French	10	9.345
7=Portuguese	0	0
8=Russian	2	1.869
9=Turkish	0	0
10=Korean	0	0
11=Finnish	1	0.934
12=Vietnamese	1	0.934
13=Hungarian	2	1.869
14=Dutch	1	0.934
15=Georgian	1	0.934
	107	100

Table 9. Other languages spoken by the Czechs

Finally, we will discuss the use of translation. Besides English, the participants were allowed to use their mother tongue. Some of them wrote almost exclusively in English and included sporadically a word or two in their L1, whereas others wrote the whole explanation in L1. 77.89% of the participants from Croatia did not use any translation, whereas 22.1% of the participants did include some translation in their answers. The situation is similar in the Czech group of the participants – 84.26% did not use any translation, whereas 15.73% used some (see Table 10). The results show that almost the same number of Croats ($M = 3.83$) and Czechs ($M = 2.91$) used translation in their answers (see Table 11). The difference is not statistically significant ($t = 1.268$; $p > 0.05$).

Translation	HR	CZ	Total
+	21	14	35
%	22.105	15.730	
-	74	75	149
%	77.894	84.269	

Table 10. Use of translation

	N	Mean	Std. Deviation	t-test	p value	p value
HR	46	3.833	0.575	1.268	0.115	>0.05
CZ	35	2.916	0.468			

Table 11. Results for use of translation for lexical and topological determination, and compositionality

7. Conclusion

This study was motivated by fundamental cognitive linguistic principles related to meaning construal as well as by Geld's research on strategic meaning construal. The author researched aspects of meaning, more specifically construal of *in* and *out* in English PV constructions among Croatian and Mexican students who were all English majors. We replicated her research by using the same methodology but different research participants – we recruited Croatian and Czech learners of English who were all in the 3rd and 4th grade of high school (grammar school). In our study we investigated the link between aspects of construal in L1 and L2. Considering the scope of the present study, our starting assumptions, aims and hypotheses, we have come to the following conclusions:

- 1) The semantic determination of PV constructions depends on the nature of their parts. All PV constructions with light verbs, irrespective of the particle, tend to have topological determination. In other words, speakers rely more on the particle when they construct the meaning of the phrase. On the other hand, PV constructions with heavy verbs tend to have lexical determination, which means that the speakers rely more on the verb. Although we expected that compositionality would be more present with heavy verbs, the study shows that it is almost equally used with both heavy and light verbs. We can confirm previous studies and conclude that in the process of strategic construal there is a semantic continuum where speakers rely on semantically heavy verbs or highly grammaticalized particles. In between the two extremes, there are a number of cases involving compositionality.
- 2) When it comes to the nature of the verbs, the study shows that there is no difference between Croatian and Czech speakers. Both groups of participants rely on the verb in PV constructions with heavy verbs, while in PV constructions with light verbs they tend to rely on the particle.
- 3) Due to the fact that both Croatian and Czech are satellite-framed languages, it is not surprising that there is no difference in strategic construal of PV constructions. Almost the same number of Croatian and Czech speakers activate strategies that rely on topological and lexical determination as well as compositionality.

We can conclude that there are two groups of factors that affect the process of meaning construal – language internal factors (light vs. heavy verbs, verb-framed vs. satellite-framed languages) and language external factors such as e.g. years of learning L2. In this study we have

dealt only with language internal factors. However, one could also research the effect of language external factors on meaning construal. The process of meaning construal is extremely complex and dynamic. In order to explore it, especially when investigating highly idiomatic structures such as particle verbs, the researcher must be prepared to tackle multiple factors.

8. References

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9. Appendices

9.1. Appendix 1: Final research questionnaire

Task

- a) You have a list of 12 phrasal verbs (12 meanings). Each verb is followed by a short dictionary definition of its meaning.
- b) Please go through the verbs one by one and try to do the following:

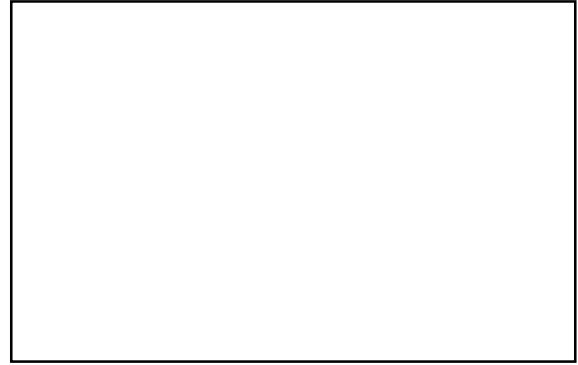
Explain the meaning of the phrase in your own words. Please, do not just re-phrase the definition from the dictionary, but try **to explain the meaning by making sense of the phrasal verb structure. Make sure to explain what it is in the phrase that produces this particular meaning.**

- 1) **cut out** - stop doing something

- 2) **pull in**- move to the side of the road to stop

- 3) **put out** - injure your back, shoulder, hip, etc.

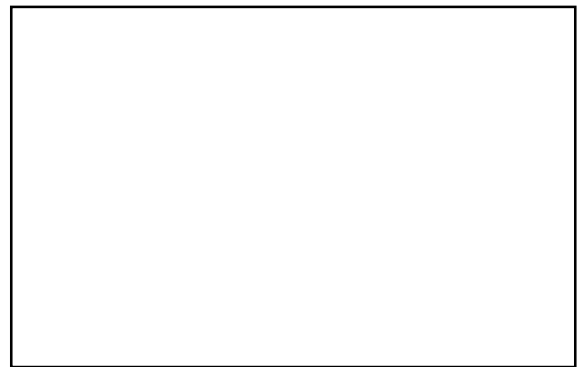
4) **go in** - become hidden



5) **break out** - to escape



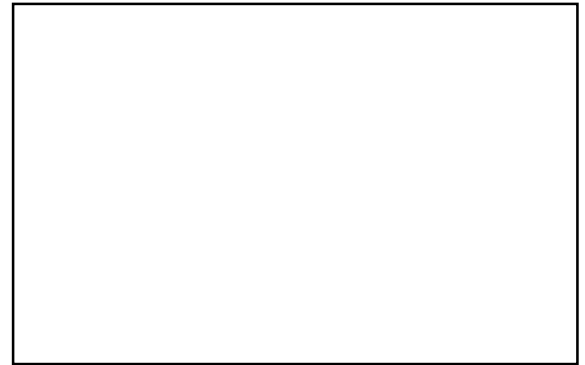
6) **put in** – interrupt



7) **go out** - stop burning



8) **break in** - wear something until it is comfortable



9) **pull out** - stop being involved in something



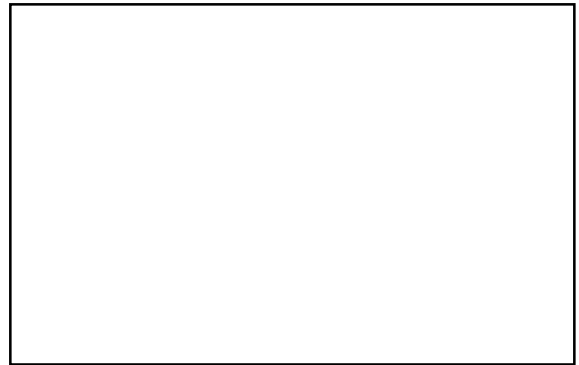
10) **take in** - understand or absorb something



11) **cut in** - interrupt somebody's conversation



12) **take out** - go out socially with somebody



Age: _____

Grade: _____

Number of years of learning English: _____

Other foreign languages (which?):

9.2. Appendix 2: Participants' answers (an 8-page sample for the Croats)

Participants' number	particle verb <i>participants' answer</i>	Age	No of Y of learning
1	cut out – stop doing something <i>If you cut something out, it means that you remove a part of it and that it doesn't matter anymore. So you stop working on that part. That's why it has become a synonym for this.</i>	18	14
5	cut out – stop doing something <i>Like you would cut out a piece of paper from a notebook, you literally cut something out from your life and throw it away</i>	18	12
19	cut out – stop doing something <i>Leave the things you were doing</i>	18	13
26	cut out – stop doing something <i>When we cut something, it can define some ending</i>	18	12
29	cut out – stop doing something <i>When you cut a rope in a game pulling a rope, you stop the whole game!</i>	19	9
41	cut out – stop doing something <i>That means that we decided to not do something in our lives. For example, stop doing our homeworks. Because cut means to short something, and it is not real, we do not use knife to stop doing sth.</i>	18	12
48	cut out – stop doing something <i>When we cut something we break the connection between two newly-made pieces so we stopped the connection between the two pieces. Word out means leaving the place or situation.</i>	17	11
50	cut out – stop doing something <i>When we cut our hair, it's no longer there. The warning that we shouldn't do something are like scissors and the cut-off hair is like an action that you stopped doing.</i>	17	11
74	cut out – stop doing something <i>When someone tries to tell you a joke, but it's not something so you tell him to "cut it out"</i>	17	12
84	cut out – stop doing something <i>cut means to remove something and if you combine it with out, it basically means removing something</i>	17	11
1	pull in – move to the side of the road to stop <i>It looks like you have been pulled away when you stop.</i>	18	14
5	pull in – move to the side of the road to stop <i>If you need to stop your car for whatever reason it looks you're pulling yourself of the road into the place where you will stop</i>	18	12
19	pull in – move to the side of the road to stop	18	13

	<i>Leave the road where other cars drive and stop next to the sidewalk for some reason</i>		
26	pull in – move to the side of the road to stop <i>pull is defined as some moving so we can say it is in this way</i>	18	12
29	pull in – move to the side of the road to stop <i>You can imagine a hand that pulls your car off the road to the side like you pull a rope...</i>	19	9
41	pull in – move to the side of the road to stop <i>Pull means push or stop, I think that this word came from some other language.</i>	18	12
48	pull in – move to the side of the road to stop <i>We operate our cars with various plugs and plugs need to be pulled so it could operate the car. We use the word in to show that we're moving to the side and take a part of space there.</i>	17	11
50	pull in – move to the side of the road to stop <i>We make our way to the spot where we have enough room for us or our vehicle. We can't stop on the road, we need to move ourselves.</i>	17	11
74	pull in – move to the side of the road to stop <i>drive your car to the side like when police stops you</i>	17	12
84	pull in – move to the side of the road to stop <i>road pulls the subject in, meaning that car moves to the side</i>	17	11
1	put out – injure your back, shoulder, hip, etc. <i>Because this type of injury usually means that a limb, or an joint has become dislocated, an broken, meaning that it has been put out of place.</i>	18	14
5	put out – injure your back, shoulder, hip, etc. <i>When you injure your joint you can feel it separate and in some cases you can even hear it. We say put out because the joint is no longer properly connected to the rest of our body</i>	18	12
19	put out – injure your back, shoulder, hip, etc. <i>The consequences of some fall or any other accident that cause pain and maybe broken bones.</i>	18	13
26	put out – injure your back, shoulder, hip, etc. <i>it can mean that injured place isn't in its right position, it's moved, "put out"</i>	18	12
29	put out – injure your back, shoulder, hip, etc. <i>When you put something out it doesn't work anymore like your bone hops out</i>	19	9
41	put out – injure your back, shoulder, hip, etc. <i>Bones can be out because if we brake bones, we can see them, they aren't normal like usually, they are out their place.</i>	18	12
48	put out – injure your back, shoulder, hip, etc.	17	11

	<i>It probably comes from some kind of injury like when your knee gets dislocated one part of the knee gets out of the other and it isn't put in it's rightful place. Out probably indicates that it's not in its place anymore.</i>		
50	put out – injure your back, shoulder, hip, etc. <i>Our bone isn't in the right place anymore, it's like someone took it and put it in different situation.</i>	17	11
74	put out – injure your back, shoulder, hip, etc. <i>when your bone jumps out of it's socket</i>	17	12
84	put out – injure your back, shoulder, hip, etc. <i>it means dislocating something, e.g. one of your vertebrae</i>	17	11
1	go in – become hidden <i>Because you go into hiding and you go into a shelter hoping that nobody will find you.</i>	18	14
5	go in – become hidden <i>You activate your assassin mode and go in wherever you need to go</i>	18	12
19	go in – become hidden <i>Move to some place where no one can see you.</i>	18	13
26	go in – become hidden <i>go in – some place, not being seen anymore</i>	18	12
29	go in – become hidden <i>When we go inside a cave or volcano</i>	19	9
41	go in – become hidden <i>When someone decide to hide himself, that words are similar if you are out everybody can see you but when you go inside you go in to become hidden.</i>	18	12
48	go in – become hidden <i>Go means movement so it just indicates that the objects isn't where it used to be that it's not visible at the first sight. In means that it entered something; a place of hiding.</i>	17	11
50	go in – become hidden <i>When you make you way in the bushes or a house, no one can see you.</i>	17	11
74	go in – become hidden <i>go somewhere where no one can see you</i>	17	12
84	go in – become hidden <i>in is short for invisible</i>	17	11
1	break out – to escape <i>It comes from the prison, where you literally have to break out from it in order to escape</i>	18	14
5	break out – to escape <i>You break the law to get out of for example jail, or you break your's family heart to get out a family meeting</i>	18	12
19	break out – to escape <i>to leave some place without permission of someone who put you there (from prison)</i>	18	13

26	break out – to escape <i>break sth and it's lost, can't be taken back, unspectably</i>	18	12
29	break out – to escape <i>When you break out bars of your cell and escape</i>	19	9
41	break out – to escape <i>Break means relax, that is why we use break out for going on weekend, we escape from usually lives.</i>	18	12
48	break out – to escape <i>Break usually means to destroy something and out indicates leaving, moving so it can be intrepeted as breaking/destroying the rules/boundaries that keep you in and leaving.</i>	17	11
50	break out – to escape <i>You go through all your obsticales to get out of the situation or institution. You break your obsticales that are in the way of your freedom (prison).</i>	17	11
74	break out – to escape <i>if you're trapped in a box you need to brake it to escape/to go out</i>	17	12
84	break out – to escape <i>breaking stuff that stops you from going somewhere</i>	17	11
1	put in – interrupt <i>You suddenly join a conversation and interrupt the others who are talking to each other</i>	18	14
5	put in – interrupt <i>When you interrupt someone you put your words in front of somebody else's</i>	18	12
19	put in – interrupt <i>To come between two or more people while they were doing something and make them stop doing it for a while</i>	18	13
26	put in – interrupt <i>put in with some act or words, put our act in some other act</i>	18	12
29	put in – interrupt <i>When you put something in your metabolic system which will interrupt your digestive system.</i>	19	9
41	put in – interrupt <i>When you came in the middle of someones job or sth. You put yourself into sth work.</i>	18	12
48	put in – interrupt <i>When we want to get between someone/or something we will put ourselves between that or in the space between that.</i>	17	11
50	put in – interrupt <i>I think it's when we put our words like a barrier in front of somebody elses words. People took that literally.</i>	17	11
74	put in – interrupt	17	12

	<i>someone is talking and you jump in with your own tought to you can finish theirs</i>		
84	put in – interrupt	17	11
	<i>Putting someone instead or in front of something else</i>		
1	go out – stop burning	18	14
	<i>You go out of fuel, heat or Oxygen, so the fire shuts.</i>		
5	go out – stop burning	18	12
	<i>When the fire doesn't have enough fuel or oxygen it goes out or leaves this world forever to be mourned by someone who is dying of frost</i>		
19	go out – stop burning	18	13
	<i>Make the fire stop for some reason</i>		
26	go out – stop burning	18	12
	<i>fire goes to some other place, simply disappears because of someone who stopped it</i>		
29	go out – stop burning	19	9
	<i>When your lighter go out it doesn't create fire anymore.</i>		
41	go out – stop burning	18	12
	<i>When you are annoying to someone and you decide to do sth else, outside that place...</i>		
48	go out – stop burning	17	11
	<i>I really don't know? Maybe get out of the heat?</i>		
50	go out – stop burning	17	11
	<i>It's called go out probably because the oxygen goes out after some time and it stops burning.</i>		
74	go out – stop burning	17	12
	<i>your house is on fire and after some time it stopps, goes out</i>		
84	go out – stop burning	17	11
	<i>something goes out, meaning it has no more power</i>		
1	break in – wear something until it is comfortable	18	14
	<i>Because everything has to become a little broken in order to fit someone perfectly</i>		
5	break in – wear something until it is comfortable	18	12
	<i>You break or stretch the fibers of clothes so when you wear it, it is more comfortable</i>		
19	break in – wear something until it is comfortable	18	13
	<i>It means to wear something, for example shoes, for so long until they become comfortable because they were tight and to small.</i>		
26	break in – wear something until it is comfortable	18	12
	<i>break sth's "soul" so it starts being soft</i>		
29	break in – wear something until it is comfortable	19	9
	<i>When you break in someones house you need some time to be comfortable.</i>		
41	break in – wear something until it is comfortable	18	12
	<i>When you buy things that are very good, and you like it that is why you wear it until they are not new and</i>		

	<i>practical, they are break in, you have been in them a long time</i>		
48	break in – wear something until it is comfortable <i>To break some hard parts of the clothes and make it more appropriate to our shape</i>	17	11
50	break in – wear something until it is comfortable <i>For example, when we have new shoes it takes some time for our foot to be comfortable. The foot makes a footprint in it. It breaks in the material and it stays like that.</i>	17	11
74	break in – wear something until it is comfortable <i>when you buy some clothing and it isn't the best fit so you need to wear it for some time to stretch out</i>	17	12
84	break in – wear something until it is comfortable <i>adjusting something to comfortable level</i>	17	11
1	pull out – stop being involved in something <i>Because it literally is the easiest explained as pulling someone from a fire. When you are pulled out from it, you stop being involved in it.</i>	18	14
5	pull out – stop being involved in something <i>You distance yourself from something</i>	18	12
19	pull out – stop being involved in something <i>It means to distract yourself from the things that we've lost interest in. For example > from conversation</i>	19	13
26	pull out – stop being involved in something <i>we pull out sth, go away from it, push it away</i>	18	12
29	pull out – stop being involved in something <i>When you pull out of conversation</i>	19	9
41	pull out – stop being involved in something <i>You decide to take yourself out sth wrong, pull means be taken out sth.</i>	18	12
48	pull out – stop being involved in something <i>To get ourselves out of something</i>	17	11
50	pull out – stop being involved in something <i>When you don't want to be in some situations that aren't about you, you just don't argue or talk about it. You don't have any connections with it. You pull yourself out of that situation.</i>	17	11
74	pull out – stop being involved in something <i>you decided to do a project with someone but suddenly you're just not into it anymore</i>	17	12
84	pull out – stop being involved in something <i>moving away from something, like a magnet and metal</i>	17	11
1	take in – understand or absorb something <i>This comes from a sponge which easily absorbs fluids.</i>	18	14
5	take in – understand or absorb something <i>When hydrofluoric acid touches your skin it absorbs it or takes it in and you die of a heart attack</i>	18	12
19	take in – understand or absorb something	19	13

	<i>Put information in yourself that are clear to you</i>		
26	take in – understand or absorb something	18	12
	<i>We take it in us, in our mind and get it</i>		
29	take in – understand or absorb something	19	9
	<i>When you take in syllabus in your class</i>		
41	take in – understand or absorb something	18	12
	<i>Be involved in sth because you know what is point...</i>		
48	take in – understand or absorb something	17	11
	<i>To use information we got and memorise it. Take it, uzeti...</i>		
50	take in – understand or absorb something	17	11
	<i>When we learn new things our brain collects new informations like a sponge. So it reminds us how sponge takes in (absorbs) the water.</i>		
74	take in – understand or absorb something	17	12
	<i>You listen to someones every word to understand him better</i>		
84	take in – understand or absorb something	17	11
	<i>Person metaphorically puts something in himself</i>		
1	cut in – interrupt somebody's conversation	18	14
	<i>Because you cut in like a razor blade, and destroy the current harmony.</i>		
5	cut in – interrupt somebody's conversation	18	12
19	cut in – interrupt somebody's conversation	19	13
	<i>To come between two or more people while they were talking and negatively effect it.</i>		
26	cut in – interrupt somebody's conversation	18	12
	<i>cut in, like cut in start of a film</i>		
29	cut in – interrupt somebody's conversation	19	9
	<i>When you cut in someones conversation but you are not welcome</i>		
41	cut in – interrupt somebody's conversation	18	12
	<i>When someone is annoying and they not understand that they are not (poželjni) for conversation.</i>		
48	cut in – interrupt somebody's conversation	17	11
	<i>Cut means to stop something and in to get between some people</i>		
50	cut in – interrupt somebody's conversation	17	11
	<i>For example, you want to talk about certain topic so you will just start talking about it. Others will listen to you and you successfully made your way in the conversation.</i>		
74	cut in – interrupt somebody's conversation	17	12
	<i>jump into a conversation and interrupt with rude</i>		
84	cut in – interrupt somebody's conversation	17	11
	<i>replacing someone with yourself, remove and going in.</i>		
1	take out – go out socially	18	14
	<i>It means to be taken outside the house and enjoy the day.</i>		

5	take out – go out socially	18	12
19	take out – go out socially <i>Go with someone on a date or just go out friendly, talk and have fun</i>	18	13
26	take out – go out socially <i>take us out, our whole body and hanging out</i>	18	12
29	take out – go out socially <i>When you stop talking with girl because you dump her</i>	19	9
41	take out – go out socially <i>When you decide to spend time with someone</i>	18	12
48	take out – go out socially <i>When we ask the person to go out with us, we <u>take</u> her/him and go <u>out</u>.</i>	17	11
50	take out – go out socially <i>When somebody for example takes you out to dinner, he drives, pays the bill, you came like a package, when everything is already taken care of</i>	17	11
74	take out – go out socially <i>you go with your friends to a restaurant or cinema, so you're not at home all the time</i>	17	12
84	take out – go out socially <i>grabbing someone and moving him out. taking something and moving it out</i>	17	11

9.3. Appendix 3: Participants' answers (a 9-page sample for the Czechs)

Participants' number	particle verb <i>participants' answer</i>	Age	No of Y of learning
96	cut out – stop doing something <i>you're getting rid of some part of your behaviour</i>	18	11
98	cut out – stop doing something <i>cut – you can take scissors and cut something; you can make that thing shorter or just completely eliminate out – when you take something out you just kind of change the structure and so on... cut out – you kind of eliminate that thing from your life and by that you can also change the way you live > the structure of your life</i>	19	13
104	cut out – stop doing something <i>Cut means to shorten smth, to break smth, to change the structure. Out means outside, "navenek", pryč</i>	20	12
115	cut out – stop doing something <i>It is a parallel to using scissors or another sharp tool to divide something into 2 parts. The first part represents the time the action has been done and the second part represents the time when the action is not being done anymore</i>	19	12
126	cut out – stop doing something <i>to cut out = to make the end of doing something I think, to cut out is a phrase made from the phrase to cut off</i>	18	10
138	cut out – stop doing something <i>You cut the process of something</i>	18	9
157	cut out – stop doing something <i>for me <u>out</u> means something that end some action (e.g. get out, go out, turn out) and <u>cut</u> brings the energy to it and it also means and presents splitting up something into pieces > "split up for good" = cut out = stop doing sthg</i>	18	10
159	cut out – stop doing something <i>discontinue an activity, suddenly (as in to cut with a knife) – the activity can no longer continue, it is cut off</i>	18	9
162	cut out – stop doing something <i>to cut something out of your life, just like you cut off things you don't need with for example knife (pieces of food or sth)</i>	18	12
170	cut out – stop doing something <i>You usually cut something with a knife. Here, you cut some activity out of your life. In other words, you stop doing it.</i>	18	11
96	pull in – move to the side of the road to stop <i>you're getting closer to the side of the road</i>	18	11
98	pull in – move to the side of the road to stop	19	13

	<i>that shop is pulling you to the side of the shop, inside the shop</i>		
104	pull in – move to the side of the road to stop <i>Pull = to direct the car to the side, away from the road. In means and shows the direction to smth away from smth</i>	20	12
115	pull in – move to the side of the road to stop <i>To pull your car into the dirt that's on the side of the road</i>	19	12
126	pull in – move to the side of the road to stop <i>to go somewhere to stop and relax, take your time</i>	18	10
138	pull in – move to the side of the road to stop <i>You pull the car in a side of the road</i>	18	9
157	pull in – move to the side of the road to stop <i>the car is pulled in the side of the road</i>	18	10
159	pull in – move to the side of the road to stop <i>jet na stranu silnice, pak zastavit</i>	18	9
162	pull in – move to the side of the road to stop <i>it could probably be because of the act you usually do when you're driving a car and you want to stop – you pull a hand brake</i>	18	12
170	pull in – move to the side of the road to stop <i>To pull in is often used when parking a car, so the word <u>pull</u> is probably there because you pull the wheel and then you are moving the car until it stands <u>in</u> the gap between two other cars at the parking lot.</i>	18	11
96	put out – injure your back, shoulder, hip, etc. <i>you move part of your body away from where it should be</i>	18	11
98	put out – injure your back, shoulder, hip, etc. <i>I imagine that when you injure your back you kind of put that part of your body to a different location > out of its usual place also you can change the whole structure of that particular part</i>	19	13
104	put out – injure your back, shoulder, hip, etc. <i>make “out of order”, can no more functionate as it was before. Out = it's no more the same</i>	20	12
115	put out – injure your back, shoulder, hip, etc. <i>Probably generalized problem when one of your bones, muscles or something else is put out of its usual (normal) position.</i>	19	12
126	put out – injure your back, shoulder, hip, etc. <i>to become injured, to have backache, to feel badly you can become injured while playing sports, walking</i>	18	10
138	put out – injure your back, shoulder, hip, etc. <i>Because you put it out of it's original location</i>	18	9
157	put out – injure your back, shoulder, hip, etc.	18	10

	<i>it's evoking me like something (e.g. you fall down from bike, you hit the cupboard with your hip...) hurts you and it put out the pain > "bring on the surface..."</i>		
159	put out – injure your back, shoulder, hip, etc. <i>some of your bones get out of their place, you do that to yourself, as if you took them and put them somewhere else</i>	18	9
162	put out – injure your back, shoulder, hip, etc. <i>you're usually hurt because your for example shoulder joint is misplaced – it "fell out" of the hole where it is supposed to be</i>	18	12
170	put out – injure your back, shoulder, hip, etc. <i>It probably comes from the fact, that when you injure something, you "put it out of service" and you are unable to use it for some time</i>	18	11
96	go in – become hidden <i>you can't be hidden outside, so you have to go inside</i>	18	11
98	go in – become hidden <i>When you go inside you cannot be seen from the outside</i>	19	13
104	go in – become hidden <i>to go as if I come inside smth in means somebody was out and everybody saw him and now he comes in</i>	20	12
115	go in – become hidden <i>To blend in as to simply become part of the crowd/background. To get camouflauge.</i>	19	12
126	go in – become hidden <i>go inside > become hidden > usually when you go inside a building, you become hidden and you are facing less danger.</i>	18	10
138	go in – become hidden <i>You go in some kind of cover and that makes you hidden.</i>	18	9
157	go in – become hidden <i>makes sence > you go and hide in somewhere (into some room...); > like something went invisible (it went in "somewhere else")</i>	18	10
159	go in – become hidden <i>go into a hiding place, inside it</i>	18	9
162	go in – become hidden <i>you "go in" to the place where nobody can see you, for example when you enter (=go in) a building, from the outside they can't see you – you're hidden</i>	18	12
170	go in – become hidden <i>Usually, when you hide, you climb into something or <u>go in</u> some building in order not to be seen and found.</i>	18	11
96	break out – to escape	18	11

	<i>if you want to escape, you're probably going to <u>break</u> something and no one wants to escape inside</i>		
98	break out – to escape <i>break > destroy</i> <i>When you are in a cell you can <u>break</u> it and that's how you get <u>out</u> > you escape</i>	19	13
104	break out – to escape <i>I can't explain it</i> <i>zlomit to, co bylo předtím, narušit strukturu;</i> <i>out = navenek, pryč</i>	20	12
115	break out – to escape <i>To <u>break</u> something (destroy sth), to get out of a room/sth using a way that is not common.</i>	19	12
126	break out – to escape <i>To migrate, to go away to prevent uncomfortable situation.</i> <i>break means to cut or to crash</i>	18	10
138	break out – to escape <i>You break something in order to escape.</i>	18	9
157	break out – to escape <i>out > finishes something, make some result</i> <i>break > can mean something like breaking the rules > so you break the rule and run out of somewhere</i>	18	10
159	break out – to escape <i>to get out of a place where one is being held against their own will</i>	18	9
162	break out – to escape <i>for example you break out of cuffs when in prison, you probably used some force – that's why "break"</i>	18	12
170	break out – to escape <i>You usually have to <u>break</u> something (for example a window in order to get <u>out</u> of a building</i>	18	11
96	put in – interrupt <i>you force yourself into the conversation</i>	18	11
98	put in – interrupt <i>You put yourself into something you have not been part of</i>	19	13
104	put in – interrupt <i>Put your words into others' speech</i>	20	12
115	put in – interrupt <i>To put something into something working which makes it stop.</i>	19	12
126	put in – interrupt <i>to stop doing sth; to stop being involved in sth; to stop anything</i>	18	10
138	put in – interrupt <i>You put some words in conversation and interrupt it with them.</i>	18	9
157	put in – interrupt	18	10

	<i>it can be like something is pullen (“inside attack”) in into your action or into sthg that is passing, and this interrupt the state you have been in.</i>		
159	put in – interrupt <i>to do something and with that stop something else that is happening, to put the other activity in place of the first</i>	18	9
162	put in – interrupt <i>you “put in” a stop to something, some obstacle that doesn’t allow the act to continue</i>	18	12
170	put in – interrupt <i>Imagine someone talking. When you interrupt him, you <u>put</u> your own words <u>in</u> his speech.</i>	18	11
96	go out – stop burning <i>the fire leaves the fireplace</i>	18	11
98	go out – stop burning <i>When you go out you are leaving some place when fire goes out it is also leaving some place</i>	19	13
104	go out – stop burning <i>The fire is over, it’s out of “fossil” and energy, out means as I mentioned before > changes, away, out like to the outside.</i>	20	12
115	go out – stop burning <i>To run out of fuel (>the fuel “went” out) > there is no more fuel, the fire doesn’t burn anymore (“Energy” from the fire goes away.)</i>	19	12
126	go out – stop burning <i>stop burning > fire goes <u>away</u> ☺ > go out For example, candle can go out when a light stops shining.</i>	18	10
138	go out – stop burning <i>You go out of a state of burning into a state of not burning at all.</i>	18	9
157	go out – stop burning <i>I don’t really see some logical point in this one, go out is for me more like leaving some room as building or on the other hand going out with someone as dating, but it makes no sence for me with burning</i>	18	10
159	go out – stop burning <i>to stop being aflame, the fire dies out</i>	18	9
162	go out – stop burning <i>the flame, the sparkle, the thing that makes the act of burning leaves, goes out destroys itself > the fire also goes out</i>	18	12
170	go out – stop burning <i>Machines go out of service from time to time. If a fire stopps burning, it does in a way <u>go out</u> of service as well.</i>	18	11
96	break in – wear something until it is comfortable	18	11

	<i>structure of that piece of clothes <u>changes</u> so it fits your body better</i>		
98	break in – wear something until it is comfortable <i>you break it from the inside > most of the time you just make more loose > The structure of that thing is changed</i>	19	13
104	break in – wear something until it is comfortable <i>Break = make effort to make it comfortable, in like the end, I've reached the goals, it passes me already</i>	20	12
115	break in – wear something until it is comfortable <i>When you buy something that doesn't fit you, you must kind of use your own body as a tool to form the piece of clothing to the shape that's the best for you.</i>	19	12
126	break in – wear something until it is comfortable <i>For example if you have shoes, which are uncomfortable, you can wear them until they become more comfortable, convenient for you. > you break them in break means crash so you can break the uncomfortableness of the shoes</i>	18	10
138	break in – wear something until it is comfortable <i>by wearing something you are damaging it but at some point you break it that it's fit in you.</i>	18	9
157	break in – wear something until it is comfortable <i>you wear it until the pain breaks in your body and breaks your comfortable zone</i>	18	10
159	break in – wear something until it is comfortable <i>to make something used, worn</i>	18	9
162	break in – wear something until it is comfortable <i>you break it's original form and make it suit you</i>	18	12
170	break in – wear something until it is comfortable <i>You are wearing those jeans, even if you need to <u>break</u></i>	18	11
96	pull out – stop being involved in something <i>you're not part of something anymore, you're out of it</i>	18	11
98	pull out – stop being involved in something <i>You are being pushed from smthng. > You are being pulled from the situation</i>	19	13
104	pull out – stop being involved in something <i>Pull yourself out, vytáhnout sebe z něčeho, from the situation, company, etc.</i>	20	12
115	pull out – stop being involved in something <i>To get yourself <u>out of</u> a discussion/anything > to pull out your body/mind/interest from it.</i>	19	12
126	pull out – stop being involved in something <i>to pull yourself back to stop joining, being part of something to pull = to use your power to move sth.</i>	18	10
138	pull out – stop being involved in something	18	9

	<i>You pull out your body and than you are away of something so you're not longer involved.</i>		
157	pull out – stop being involved in something <i>first you're pull in something > you are being involved and than you're not > you're pull out and you stop being involved in something</i>	18	10
159	pull out – stop being involved in something <i>to get out of some place of community because of one's own decision, to take oneself out with their own strength</i>	18	9
162	pull out – stop being involved in something <i>you pull yourself out of it, you apparently don't want to be a part of it so you make sure you're out > pull signifies using force</i>	18	12
170	pull out – stop being involved in something <i>When you pull something away from something else, it means that you create some distance between the two objects. In this case you <u>pull</u> yourself (not literally, of course) <u>out</u> of the influence of whatever you are involved in.</i>	18	11
96	take in – understand or absorb something <i>you want to have that information inside you</i>	18	11
98	take in – understand or absorb something <i>You take that information inside you</i>	19	13
104	take in – understand or absorb something <i>You put info. into, inside your head</i>	20	12
115	take in – understand or absorb something <i>You take into yourself (thought > mind, lotion > skin) something. Now it is a part of you.</i>	19	12
126	take in – understand or absorb something <i>it means to comprehend something > to take inside the problem</i>	18	10
138	take in – understand or absorb something <i>You take an information into your brain.</i>	18	9
157	take in – understand or absorb something <i>it's like you've been told something and you take it in you brain and understand to it or at least you absorb it</i>	18	10
159	take in – understand or absorb something <i>the object becomes a part of the subject, it is inside</i>	18	9
162	take in – understand or absorb something <i>you take and accept some facts, you acknowledge them, you take them in</i>	18	12
170	take in – understand or absorb something <i>When you take your shopping bag inside, it is there, the house contains a shopping bag. In this case, the "shopping bag" is whatever you want to understand. You take it inside your head and by doing so, you understand it.</i>	18	11
96	cut in – interrupt somebody's conversation	18	11

	<i>because you “cut” their conversation and you want to be involved in it</i>		
98	cut in – interrupt somebody’s conversation <i>Like scissors you are destroying smthng > in this meaning conversation</i>	19	13
104	cut in – interrupt somebody’s conversation <i>My words are like scissors, and they cut the net of</i>	20	12
115	cut in – interrupt somebody’s conversation <i>To cut somebodies conversation and instead of letting him speak put in my own ideas.</i>	19	12
126	cut in – interrupt somebody’s conversation <i>to involve in conversation unexpectedly, to start talking in the middle of talk of someone else.</i>	18	10
138	cut in – interrupt somebody’s conversation <i>You cut somebody’s talk by getting something in.</i>	18	9
157	cut in – interrupt somebody’s conversation <i>again – cut > split something from being together, in this case it’s the conversation and “in” means that you penetrate <u>into</u> somebody’s conversation (so you don’t really split it definitely, you just interrupt it)</i>	18	10
159	cut in – interrupt somebody’s conversation <i>suddenly “cut” into someone’s speech, they can’t fluently continue</i>	18	9
162	cut in – interrupt somebody’s conversation <i>you cut in some act, in somebody’s conversation, just like you cut in in a piece of paper – which was whole before but you somehow disrupted it</i>	18	12
170	cut in – interrupt somebody’s conversation	18	11
96	take out – go out socially <i>socialising takes strength, someone needs to force you...</i>	18	11
98	take out – go out socially <i>You take that person out (you can take him even physically)</i>	19	13
104	take out – go out socially <i>Take the person and go out “into the society”, and everybody sees them together.</i>	20	12
115	take out – go out socially <i>when a person is not involved in a social life of a group of people, somebody else (who likes to go out) can just <u>take</u> him and take him out.</i>	19	12
126	take out – go out socially <i>to wait for somebody and then take him out of his house to go out</i>	18	10
138	take out – go out socially <i>You take someone out of his house out in order to talk to him.</i>	18	9
157	take out – go out socially	18	10

	<i>it's kind of possessive > it actually means you're taking someone with you as your accessory to society</i>		
159	take out – go out socially <i>to make another person go out with you, they go out of their home</i>	18	9
162	take out – go out socially <i>you take yourself and somebody outside, it was your choice – that's why "take" and out – outside, somewhere</i>	18	12
170	take out – go out socially	18	11

10. Summary in Czech (Shrnutí v češtině)

Kognitivní lingvistika je obor lingvistiky, který studuje vztah jazyka a myšlení. Výzkumy se soustřeďují na sémantiku, syntax, morfologii, fonologii a osvojování jazyka. Kognitivní lingvistika tvrdí, že se jazyk nemůže oddělit od jiných poznávacích schopností. Jinými slovy, lidé rozumí sémantickým strukturám přes konceptuální struktury, na které mělo vliv kulturní pozadí.

Existují různé vnitřní a vnější činitele, které mají vliv na osvojování jazyka. Strategie učení mohou žákům hodně pomoci, ale mohou jim také uškodit, pokud se nepoužívají správně. Jelikož existuje spousta strategií, je výběr velmi individuální. Výběr strategie není úplně nepředvídatelný, a to díky různým vnitřním a vnějším činitelům, které ho ovlivňují. Můžeme vyvodit závěr, že existují předvídatelné vzory ve strategickém konstruování.

Základním cílem této diplomové práce je popsat strategické konstruování *in* a *out* v anglických frázových slovesech. Frázová slovesa dělají problémy téměř všem studentům angličtiny. Skládají se ze slovesa a příslovečné částice, tzv. *particle* neboli satelitu. Aby sloveso bylo frázovým slovesem, *particle* (příslovečnou částicí) nemůžeme dát pryč, protože by se změnil význam. Rozlišujeme *satellite-framed languages* a *verb-framed languages*, jinak řečeno, jazyky, které základní schéma vyjadřují pomocí satelitu, a jazyky, které základní schéma vyjadřují pomocí slovesa. Všechny indoevropské jazyky kromě románských jazyků, ugrofinské jazyky, čínština a některé jiné jazyky patří mezi *satellite-framed languages* a románské jazyky, japonština a některé další patří mezi *verb-framed languages*.

Pro tuto diplomovou práci je důležité rozlišovat mezi tzv. *light* a *heavy* slovesy. *Light* slovesa jsou častá slovesa, studenti se je naučí brzy, hojně je používají v konverzaci a nemají problémy s jejich užitím. Oproti tomu frázová slovesa, která obsahují *light* sloveso, jsou velmi těžká. Mluvčí má často problém, protože tato slovesa jsou hodně neurčitá. V těchto případech se mluvčí častěji spoléhá na *particle*, tzv. topologické určení (*topological determination*). Naproti tomu ve frázových slovesech s *heavy* slovesy se mluvčí častěji spoléhá na sloveso, tzv. lexikální určení (*lexical determination*).

Cílem této diplomové práce je prozkoumat proces strategického konstruování *in* a *out* v anglických frázových slovesech u chorvatských a českých mluvčích. Budeme ověřovat následující hypotézy:

- 1) Ve strategickém konstruování nebudou mezi českými a chorvatskými mluvčími statisticky významné rozdíly.

- 2) Topologické určení očekáváme u frázových sloves s *light* slovesy.
- 3) Lexikální určení očekáváme u frázových sloves s *heavy* slovesy.
- 4) Vyvážené určení (kompozice – *compositionality*) očekáváme u frázových sloves s *heavy* slovesy.
- 5) Mezi skupinami účastníků nebudou statisticky významné rozdíly v tom, které sémantické určení převládá ve frázových slovesech s *light* a *heavy* slovesy.

Dotazník obsahoval 12 frázových sloves. Byla vybrána tři *light* slovesa (*put, go, take*) a tři *heavy* slovesa (*cut, pull, break*), která spolu s *in* a *out* tvoří frázová slovesa. U každého slovesa byl uveden jeho význam. Účastníci měli vysvětlit, která část frázového slovesa dává slovesu daný význam. Mohli používat angličtinu nebo mateřský jazyk (chorvatštinu nebo češtinu). Dotazník vyplnilo 184 anglicky mluvících studentů: 95 studentů střední školy v Chorvatsku (Střední škola Bána Josipa Jelačića, Zaprešić) a 89 studentů střední školy v České republice (Gymnázium Špitálská, Praha). V dotazníku také měli napsat věk, známku z angličtiny, kolik let se už učí angličtinu a které jiné jazyky se učí. Dotazníky jsou očíslované (čísla 1- 95 jsou Chorvati a čísla 96 -184 jsou Češi).

Každá odpověď v dotazníku je kódována jedním z následujících kódů:

- 1) **TOP** pro topologické určení (spoléhají se na *particle*);
- 2) **LX** pro lexikální určení (spoléhají se na sloveso);
- 3) **CMP** pro kompozici;
- 4) **PPH** pro parafrázi;
- 5) **MIS** pro nesprávnou interpretaci;
- 6) **CTX** pro odpovědi, v nichž účastníci uvedli příklady bez frázového slovesa;
- 7) **NA** pro žádnou odpověď.

Statistická analýza potvrdila, že existují statisticky významné rozdíly mezi frázovými slovesy s *light* a *heavy* slovesy. Frázová slovesa s *light* slovesy mají více topologického určení a frázová slovesa s *heavy* slovesy mají více lexikálního určení. Ačkoliv jsme předpokládali, že se kompozice více objevuje u frázových sloves s *heavy* slovesy, statistická analýza to nepotvrdila. Kompozice je u frázových sloves s *heavy* a *light* slovesy zastoupena stejně. Také jsme potvrdili hypotézu, že mezi Čechy a Chorvaty neexistují statisticky významné rozdíly v tom, které sémantické určení převládá ve frázových slovesech s *light* a *heavy* slovesy.

Kvůli tomu, že chorvatština a čeština jsou *satellite-framed languages*, není překvapivé to, že neexistují statisticky významné rozdíly ve strategickém konstruování mezi chorvatskými a

českými mluvčími. Téměř stejný počet Chorvatů a Čechů spoléhá na kompozici, topologické a lexikální určení.

Analyzovali jsme i některá jiná data a dostali jsme následující výsledky. Většině účastníků z Chorvatska bylo 17 a 18 let a většině účastníků z Česka bylo 18 a 19 let. Chorvatští studenti se začali učit angličtinu v 6 letech a studenti v Česku v 7 letech. Průměrná délka učení angličtiny je podobná. Pro Chorvaty je to 10.875 let a pro Čechy 10.409 let. Zajímalo nás rovněž, které další jazyky se studenti učí. Nejčastěji se v obou skupinách objevuje němčina. Pro Chorvaty jsou dalšími jazyky italština a latina, pro Čechy španělština a francouzština. Došli jsme k závěru, že italština, latina, španělština a francouzština určitě mají vliv na konstruování, protože se jedná o *verb-framed languages*. Na závěr jsme se podívali na používání překladu. Situace je podobná v obou skupinách. Překlad nepoužívalo 77% Chorvatů a zbylých 22% ho používalo. Na české straně používalo překlad 84% studentů a 15% českých studentů ho nepoužívalo.

Můžeme vyvodit závěr, že konstruování je velmi složité a dynamické. Pokud se výzkumník chce zabývat konstruováním, především velmi idiomatickými strukturami, jako jsou frázová slovesa, musí být připraven na výzkum, který obsahuje různorodé činitele.